35 EAST WACKER DRIVE BUILDING

35 East Wacker Drive
Chicago, Illinois

Preliminary Staff Summary of Information
Submitted to the
Commission on Chicago Landmarks
December, 1992

35 EAST WACKER DRIVE BUILDING

Formerly known as the Jeweler's Building (1925-1928) and as the Pure Oil Building (1928-1962)

Joachim G. Giaver & Frederick P. Dinkelberg, architects
Frederick J. Theilbar & John Reed Fugard, supervising architects
Date of construction: 1925-27

Extensive renovation: 1988-89
Kuwavara, Payne, McKenna & Blumberg, architects

The 35 East Wacker Drive Building was one of the last of the large-scale commercial structures in Chicago to be designed in the classical revival style that became popular in the wake of the World's Columbian Exposition of 1893. Designed by architects whose careers were identified with the *Beaux Arts* aesthetic, its form and details conveyed a sense of the sophistication and affluence of the merchandise it was to intended to house as the focal point of the local jewelry trade. Proclaimed "the tallest building west of New York City" by its developers at the time of its opening, the 35 East Wacker Drive Building was, by virtue of its size and design, one of the most prominent statements of the City Beautiful movement, and was directly inspired by the image of the city put forward by Daniel H. Burnham in his famous 1909 *Plan of Chicago*.

Frederick P. Dinkelberg, architect

The principal designer of the 35 East Wacker Drive Building was Frederick P. Dinkelberg, who was born in Lancaster, Pennsylvania, in 1859. His father was a highly successful building contractor and his mother was, according to varying sources, an Italian countess or duchess. An 1888 graduate of the Pennsylvania Academy of Fine Arts in Philadelphia, he began his career in New York for the architectural office of Charles W. Clinton (1838-1910), an early skyscraper architect.

During his tenure in New York, Dinkelberg shared an office with Charles B. Atwood (1848-1895), an architect then known as a residential designer for many prominent New York clients, including members of the Vanderbilt family. Dinkelberg and Atwood became friends and probably worked together at this time. In 1891 Atwood moved to Chicago, having accepted an offer to join the office of Daniel H. Burnham & Company. Burnham, who had lost his partner and chief designer, John Welborn Root, to pneumonia in January, 1891, appointed Atwood his chief designer early in 1892. It was in this capacity that Atwood went on to design such prominent structures in Chicago as the Fine Arts Building for the Columbian Exposition, and to complete

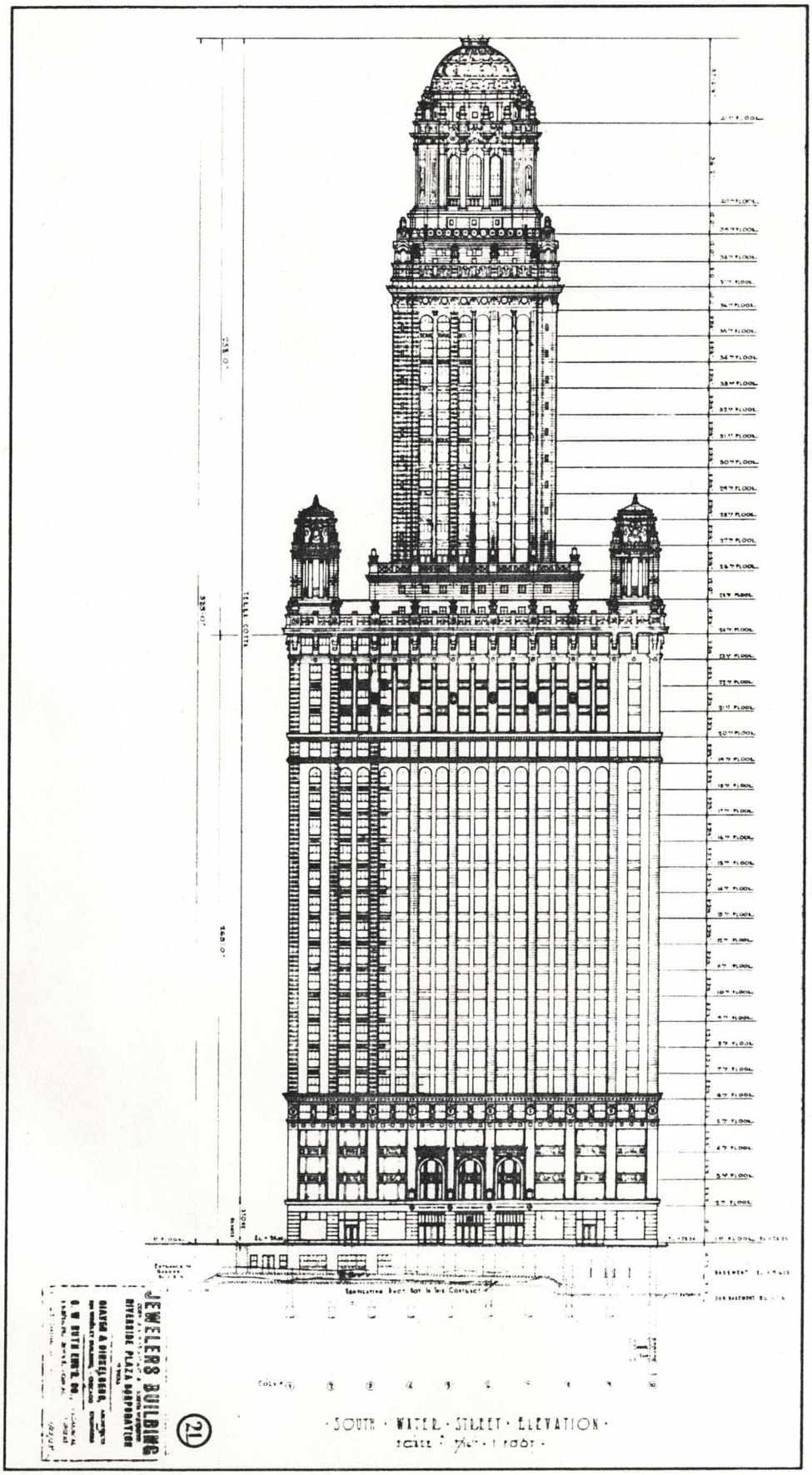
Root's unfinished design for the Reliance Building, at Madison and State Streets, designated a Chicago Landmark on July 11, 1975. It was his relationship with Atwood that brought Dinkelberg to Chicago, and on his arrival in 1892 he immediately took a position with D.H. Burnham & Company. The timing of Dinkelberg's joining the firm roughly coincided with Atwood's appointment as Burnham's chief designer.

After Atwood's death in 1895, Dinkelberg became a junior partner in Burnham's office and was the principal designer of so many of its major projects that, in his obituary in the *Chicago Daily News*, he was referred to as "the man who translated Daniel Burnham's dreams into reality." Outside of Chicago some of his most prominent designs for D.H. Burnham & Company included the Wanamaker Department Store in Philadelphia, the Hibernian Bank of New Orleans, the Bank of Commerce of Memphis, and the First National Bank of Cincinnati. However, easily his most famous design of the era was that for the Flatiron Building in New York, initiated in 1901 and completed two years later. Noted both for the irregular shape of its floor plan and for its classical exterior detailing, the Flatiron Building became a symbol of progress to many New Yorkers during the years before World War I.

Of Dinkelberg's Burnham-era buildings in Chicago, the most well known included the Marshall Field Annex of 1892, the Railway Exchange and Heyworth buildings of 1903, the Commercial National Bank and Edison buildings of 1905, and the Conway Building of 1912. In addition, Dinkelberg would have been in Burnham's office during the preparation of the *Plan of Chicago*, completed in 1909. A likely contributor to this famous document, he was also clearly sympathetic to the vision it presented for the future of commercial design in the city center. When combined with the evidence provided by the buildings he designed, such as the Flatiron Building and the Railway Exchange, Dinkelberg is revealed as a champion of the aesthetic vision of the *Beaux Arts* not only in terms of the design of individual structures but also in the collective designs of the urban environment.

In 1918 Dinkelberg went into practice on his own, continuing until late in 1924 when he joined in partnership with Joachim G. Giaver (1866-1925), a noted structural engineer. Giaver was a native of Norway who had come to the United States in 1882, and in the early 1880s was one of the engineers responsible for the structural frame of the Statue of Liberty. Like Dinkelberg, Giaver initially came to Chicago to work on the World's Columbian Exposition, taking the position of assistant chief structural engineer for the fair. Sometime during the 1890s he went to work for D.H. Burnham & Company, an association he continued until about 1915. While with Burnham, he was the structural engineer for the Field Museum of Natural History, Orchestra Hall, and Peoples Gas buildings. Additionally, a number of Giaver's projects were for buildings designed by Dinkelberg, including the Railway Exchange, Heyworth, and Edison buildings. A one-time president of the Illinois Structural Engineers Association, Giaver was credited in his *Chicago Tribune* obituary as someone who "became prominent in the development of the modern skyscraper and designed foundations and structural work for more than 400 of the biggest buildings in the country."

Due to Giaver's death, the 35 East Wacker Drive Building is the only noteworthy design of the Giaver & Dinkelberg partnership. Although Dinkelberg would go on to realize a few other notable independent designs, such as Norwegian Hospital and Murphy Memorial Hospital, the design for 35 East Wacker Drive remained the most outstanding of Dinkelberg's career after leaving the office of Burnham & Company.



Elevation drawing of the proposed 35 East Wacker Drive Building, from a blueprint produced by the office of Giaver & Dinkelberg, architects, dated May 22, 1925. (*Drawing by the office of Giaver & Dinkelberg, architects. Courtesy of the Department of Architecture of the Chicago Historical Society*)

Planning the 35 East Wacker Drive Building

Now known by its address as 35 East Wacker Drive, this structure was originally named the Jeweler's Building. The intent of the original owners, a real estate partnership called the Riverside Plaza Corporation, was to build a facility that would be the focus of the jewelry trade, providing office and display space and, most particularly, including a secure indoor parking garage that would eliminate any threat to the personal or material safety of their customers, who often carried their highly valuable goods with them.

This was also the first building designed to take advantage of the Wacker Drive Esplanade, on which construction was proceeding concurrently. This public works project, which was also designed in a classically-inspired style, was the realization of one of the elements of Burnham's *Plan of Chicago*. For Dinkelberg, the opportunity to create a new building along this riverfront thoroughfare must have presented a unique opportunity to contribute to Burnham's concept of sophisticated urban design. Additionally, due to the Esplanade's two levels, this was the first structure designed with its freight and parking garage access on Lower Wacker Drive, effectively putting these functional considerations underground and out of the street view, and giving the building a very clean and uncluttered aspect when viewed from any angle.

Plans for 35 East Wacker Drive had been started early in 1924, and the project had been announced by July of that year. Work had proceeded far enough that, by October or November, 1924, Giaver & Dinkelberg placed an order for terra cotta for a 41 story building with the Northwest Terra Cotta Company. Blueprints for the approved design of the "Jeweler's Building," a nearly complete set of which survive in the Architecture Collection of the Chicago Historical Society, were completed and signed by the office of Giaver & Dinkelberg on May 22, 1925. The importance of this information, in addition to its establishing the details of the design and its authorship, is in the date and its relationship with the subsequent events in the realization of these plans. On May 29th, one week after the completion of the drawings and less than two months before the building permit for the building was approved, Joachim Giaver died.

The building permit for the Jeweler's Building was approved on July 25, 1925. The records of the City building inspectors indicate that work on the demolition of the previous building on the site, the former Standard Oil Building, a five-story brick structure built in 1872, had commenced a week or so before. Within two weeks the old building was down and the excavation for the basement of the new structure had started. By mid-September the caissons, filled to bedrock at a depth of 104 feet, were completed. Work continued through the winter on the structural frame.

With the loss of his partner and engineer, Dinkelberg was apparently put in a position of needing assistance, or being forced to accept assistance, with the execution of the design. It is not clear how the consulting architects who would take some responsibility for the construction of the building were chosen. Speculation must center, however, on the engineering aspects of the building, the area where Giaver's loss would have been most apparent, and on the engineering background of the newly appointed supervising firm. Although he had assistance with the construction of the building, the drawings for detailed work in the later phases of construction carried only the name of Frederick P. Dinkelberg as architect.

The architectural firm chosen to fulfill the role of supervising architects was that of Frederick J. Thielbar & John R. Fugard. This firm had been founded early in 1925 and had yet to complete

The 35 East Wacker Drive Building at the time of its completion in the fall of 1927. Note the Wacker Drive Esplanade, which was also nearing completion at the time of this photograph. (*Photograph by the Chicago Architectural Photography Company, 1927; reproduced from Saliga, Pauline A., ed. The Sky's The Limit, A Century of Chicago Skyscrapers. New York: Rizzoli International Publications, Inc., 1990, Page 112)*

any significant commissions; however each of the partners had a history of involvement with skyscraper design and execution. Frederick J. Theilbar (1886-1941), was born in Peoria, Illinois, and educated at the University of Illinois. He had served successively as a superintendent of construction and as a junior partner in the office of Holabird & Roche from about 1910 through 1924. A member of the board of directors of the Methodist Church in Chicago, he had been instrumental in securing the commission for the new Chicago Temple Building at Clark and Washington streets for Holabird & Roche, and was also the principal designer of that building, which was erected in 1923.

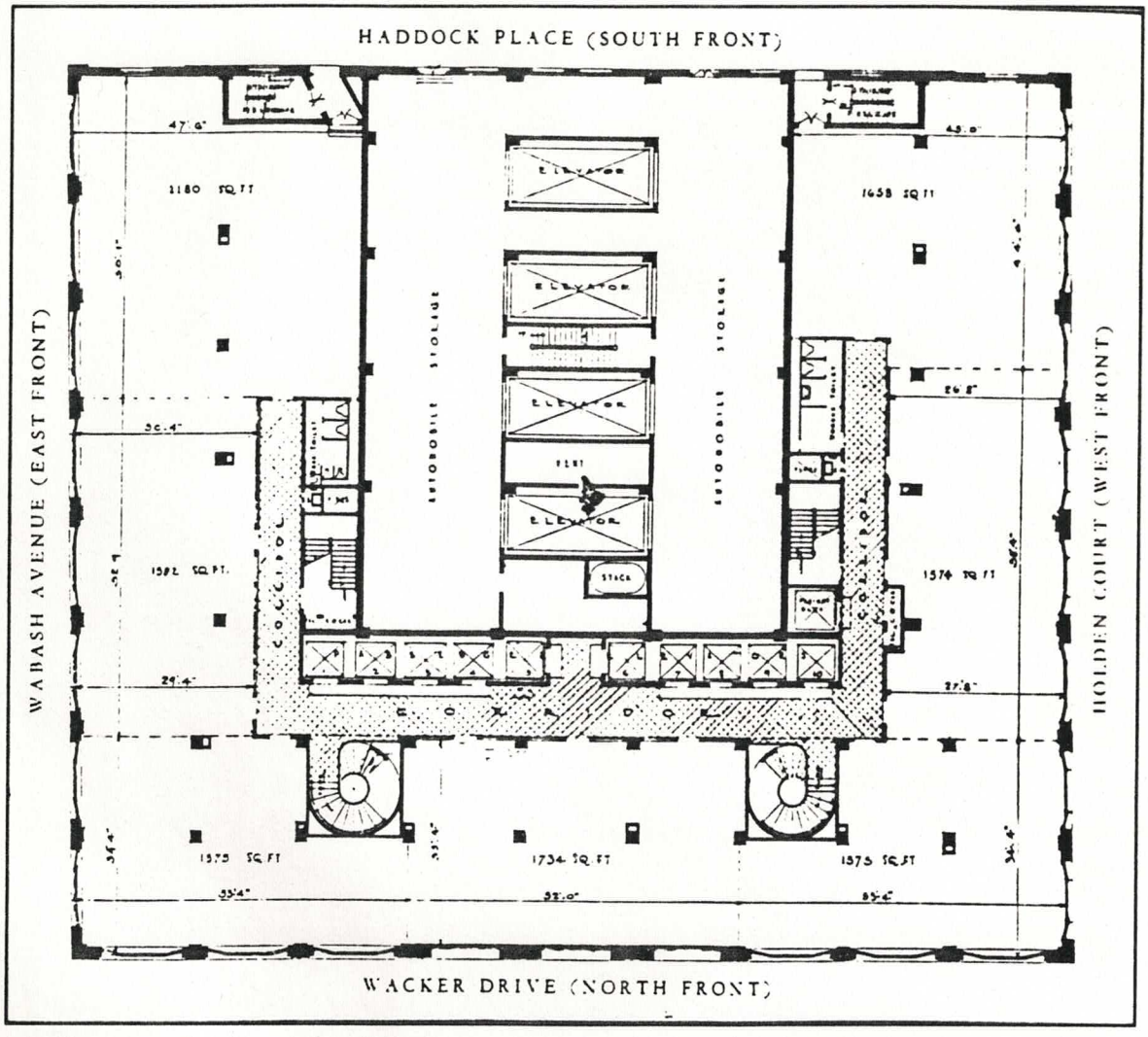
Thielbar's new partner, John Reed Fugard (1886-1968), was a native of Newton, Iowa, who received his Bachelor of Sciences degree in architecture from the College of Engineering at the University of Illinois in 1910. A principal in the firm of Fugard & Knapp until the beginning of 1925, his most noteworthy commissions up to that time were principally in the field of large-scale apartment and hotel design. Thielbar and Fugard apparently met through their association with the Methodist Church, as both men sat on the boards of local Methodist organizations. Included among the buildings designed by Fugard's predecessor firm were the apartment buildings at 181, 219 and 229 East Lake Shore Drive, all of which are within the East Lake Shore Drive District, designated a Chicago Landmark in 1985. Fugard & Knapp had also served as supervising architects for the Allerton Hotel, designed by the New York architects Murgatroyd & Ogden and built in 1924.

Like Dinkelberg, at the time of the work on 35 East Wacker Drive, Thielbar & Fugard were partial to historicizing styles in the tradition of the *Ecole des Beaux Arts*. Their work on the 35 East Wacker Drive Building, however, did not involve the style of the exterior, and was limited to a supervisory role in regard to some of the engineering aspects of its construction.

35 East Wacker Drive

The main body of 35 East Wacker Drive stands 23 stories tall and is crowned by a 18 story tower. Its three basements originally functioned respectively as mechanical, maintenance, and garage entry spaces. The first floor is clad in gray limestone, however nearly the entire exterior above this level is faced with tan-colored terra cotta.

Overall, the profile of the main body of 35 East Wacker Drive is evocative of the secular palaces of the fifteenth century in Italy, with the exception of the open towers at its four corners. The first four floors form a base to the composition, having large horizontal windows and three Renaissance-inspired arches over the main entrance. The fifth floor has a unique design that provides a cornice and a sense of closure for the floors below and serves as a transition to the window arrangement of the succeeding element of the composition. The exterior aspect of floors six through eighteen is identical, having on each floor seven pairs of windows between massive corner elements that are punctuated with one window. The only deviation from this pattern is in the use of arches rather than lintels above the windows on the eighteenth floor. Each of the pairs of windows on the shaft correspond with the large window openings of the base, and each pair is separated from one another by banded rustication in terra cotta. The nineteenth floor is defined by classical string course moldings above and below, but is otherwise identical in its articulation



Plan of the second floor of the 35 East Wacker Building, showing the original relationship of the office spaces to the parking garage and elevators. The garage effectively occupied the space given over to a light court in earlier highrise designs. (*Drawing reproduced from The Jeweler's Buildings of Chicago, published by the Riverside Plaza Corporation, 1925)*

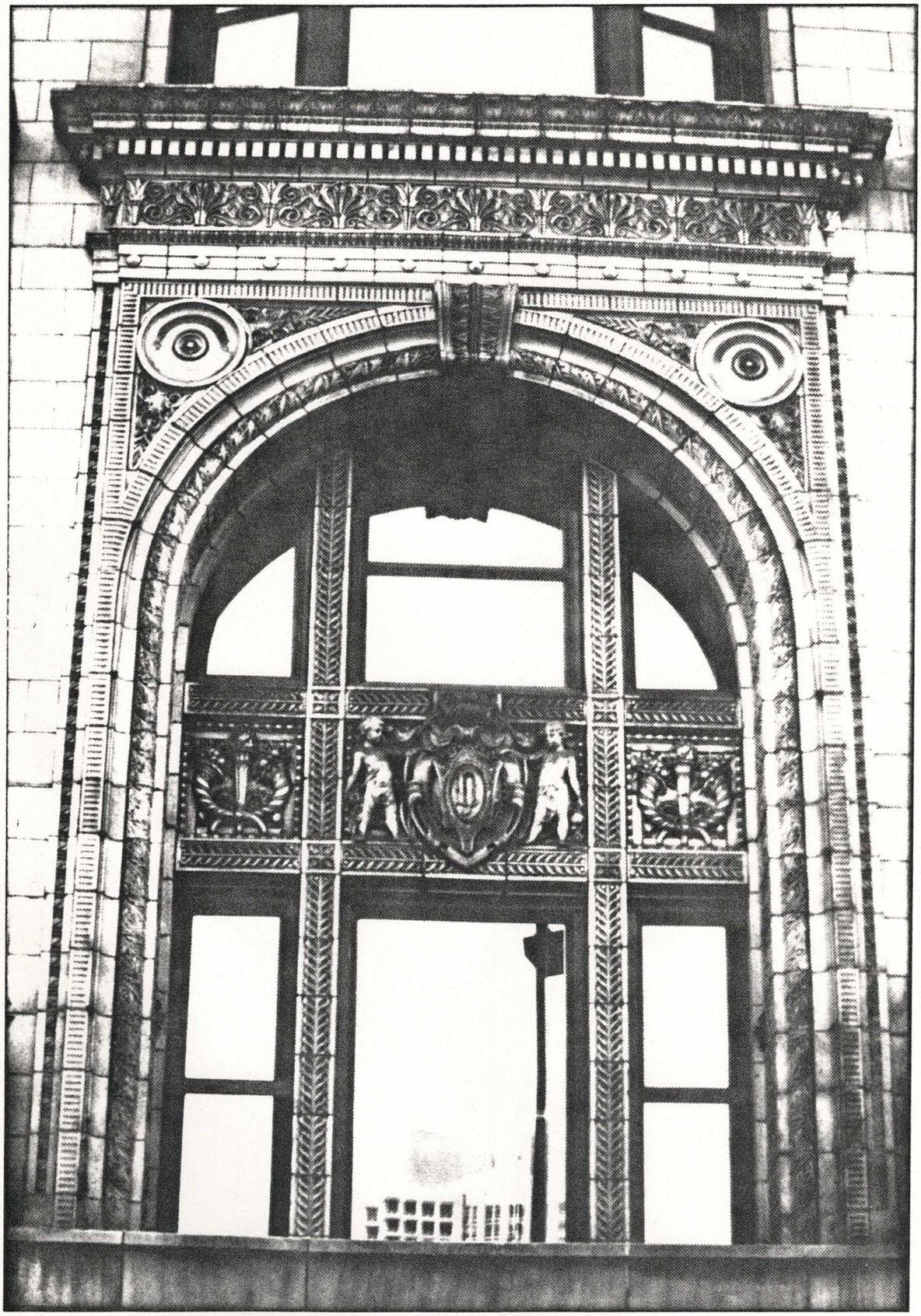
with floors six through eighteen. Floors 20 through 22 also continue this design, having some passages of rustication replaced with ashlar and with the addition of coats-of-arms between the windows on the 21st floor. The windows of the 23rd floor are incorporated into the crowning element, separated from one another by brackets that support the cornice and the balusters above. The open towers on the four corners of the main block were used to disguise the water towers for that portion of the building. Their design is loosely based on those of the lanterns that were used atop the domes of prominent church buildings of the Italian Renaissance.

The surface treatment echoes Renaissance palace design in that it proceeds from the banded rustication of the first floor to the open arches surrounding the second and third floor windows, and on to the most highly finished features on the upper floors and at the cornice. Rusticated quoins at all four corners relate the detailing of the upper floors to that of the first floor. The ascending order of these elements, which present the most aggressive outward aesthetic on the street level and an increasing level of decorative sophistication as the succeeding floors rise higher, was a well-established feature of Italian urban palaces of that period.

The tower rises 18 stories above the main block of the building, having two floors that serve as stepped transitionary features in the composition. The 24th floor, which was hidden from street view by the balusters atop the main block of the building, was originally used exclusively as a floor for mechanical systems, housing heating and ventilation systems and the equipment necessary to operate the automobile elevators for the parking garage. The 25th floor, which visually functions as the base for the tower, has few windows and is faced with bands of rustication, as though it were carrying the weight of the tower. This floor is crowned by a dentil cornice and baluster which border a promenade that opens from the 26th floor. Offices were intended for the 26th through the 35th floors, and their exterior design is a continuation of that on the sixth through eighteenth floors, extending the design of the three central pairs of windows of the composition of the main body. The corner elements of the tower are hexagonal in plan and faced with banded rustication, giving them a pronounced emphasis.

The cornice that crowns the 35th floor separates the square plan of the shaft of the tower from the circular plan of those floors above. This transition also marked a difference in the intended use of these floors, which originally housed a multi-story club and restaurant. The 36th floor was designed for use as a storage and refrigeration level in support of the kitchen on the 37th. The three floors above this were connected by a central pair of spiral staircases. The 38th floor was designated as a lounge, the 39th as a restaurant, and the 40th, with its 30 foot ceilings and panoramic views of the city through monumental scale arches, was the "belvedere" level, the most elegant dining space of the three. Although there is a 41st floor level under the tower dome, above the barrel-vaulted ceiling of the belvedere, it was used to house mechanical systems only. The *oculus* in the center of top of the dome served as the vent or smokestack for the original heating plant.

In spite of its general adherence to the early Renaissance in detail, the design of the 35 East Wacker Drive Building is quite eclectic, freely combining motifs from secular and ecclesiastical sources. While the design clearly owes its overall proportions to large-scale residential prototypes, in detail it borrows liberally from religious design, which is particularly evident on the second and third floors, in the rectangular elements that frame the arches, and in the designs of the lanterns and of the dome atop the tower. The proportions and details of the frames over the portals, with



Detail of one of the three arches over the main entrance, facing Wacker Drive. The coats of arms centered in the spandrel of each arch respectively carry "1926", the year of its construction, the "Y"-shaped symbol that represents the Chicago River, and the initials "JB", representing the original name of the building, seen here. *(Photograph by Timothy N. Wittman for the Commission on Chicago Landmarks)*

circular *tondi* at their upper corners and topped with delicate decorative cornices, is directly inspired by church designs. The original marketing material for the building noted that the design "was based on that of the 15th century chapel for the monastery of the Certosa of Pavia. . .". This Italian monastic chapel was famous for the mastery and extent of its decorative detail. Carl Condit, in his book *Chicago, 1910-29*, noted in regard to 35 East Wacker Drive that " terra-cotta has never been used more lavishly for strictly ornamental ends: the entire surface of the . . . main block and the . . . tower above it is covered with molded tile in the thickly encrusted manner certain kinds of Baroque architecture." The relationship between the buildings is most clearly evident on the exterior in the arches, which are similar to those found on the chapel of the monastery, and in the variety of designs in the cornices, balusters, and relief panels.

The influence of the monastery of the Certosa of Pavia is also evident on the interior, particularly in the main lobby. Upon entering the main portal from Wacker Drive, visitors would find themselves in an opulent foyer with marble floors, bronze elevator doors, and a coffered ceiling. On each side of the lobby are spiral stairways leading up to the second floor, their designs identical in proportion and detail with the grand spiral staircases at the monastery.

One curious element of the design, given its historic precedents, is the way in which terra cotta was used on the exterior of the building. An important decorative feature of many prominent buildings of fifteenth-century Italy was the use of terra cotta panels with brightly colored slip glazes. Using an ancient technique they rediscovered and perfected, the Della Robbia family of Florence, among others, began producing colorful, figurative panels of architectural terra cotta by the 1420s. While some echoes of the style of that period are evident at 35 East Wacker Drive, for example in the figures of the infants holding the coats of arms on the spandrels of the arches over the portal, the terra cotta facing of this building is almost entirely monochrome. The only element not conforming to the tan color scheme is found in the dark green punctuation of the spandrels between the 20th, 21st, and 22nd floors.

The most significant functional aspects of the design were related to the parking facility. The plan of the building reveals itself as a variation on the courtyard type, popular since such designs of the 1890s as the Marquette Building. In this case, however, the building stands surrounded by streets and alleys, allowing all of the spaces along the exterior walls access to light and air on all stories. This circumstance made it possible to fill the space that traditionally had been used as a courtyard with an internal parking facility. Automotive storage space was available on the second through the 22nd floors and was served by four elevators, whose shafts stood over 240 feet in height. This was easily the most extensive internal parking facility attempted in Chicago up to that time, and was certainly one of the largest of its type then extant.

Drivers entered the structure from Lower Wacker Drive, leaving their cars on the elevators with attendants who would use a unique automated system to move them to their parking spaces. This fully mechanized electrical system was operated entirely from the entrance level; once driven into place on the elevator, cars would be tagged and moved to an upper floor. Here the floor of the elevator would tilt, rolling the vehicle onto a mobile cart that would carry it to a predesignated space. When the owner returned, the car was returned by the same system, without being touched by a human hand, guaranteeing the security of both owner and vehicle on entering and leaving the building.

Mounted on the third floor at the Wabash Avenue and Wacker Drive corner, the 35 East Wacker Drive Building clock is one of the best-known time pieces in Chicago. Weighing an estimated six tons, the clock was donated to the building by one of its first major tenants, the Elgin National Watch Company. *(Photograph by Timothy N. Wittman for the Commission on Chicago Landmarks)*

The lower floors of 35 East Wacker Drive were opened to their first tenants in May, 1927; the upper stories of the main block of the building opened during the summer, and the tower was not ready for occupancy until October of that year. Among jewelers, the first tenants were Gottlieb & Company, diamond importers, the Elgin National Watch Company, and the Waltham Watch Company; others included the regional office of Rotary International, the headquarters of the Borg-Warner Corporation, and the Quarry Company, publishers of encyclopedias. The great clock on the northeast corner of the building, overlooking the intersection of Wacker Drive and Wabash Avenue, was donated to the building by the Elgin National Watch Company.

There are a number of stories that speculate about the use of the restaurant and lounge in the tower belvedere as a speakeasy, supposedly supplied with its liquor by Al Capone's criminal organization. While there is no documentary support for this story, if true it would have a particular irony in that one of the other tenants of the building in its early years was Joseph Triner, local head of the Illinois Liquor Control Commission.

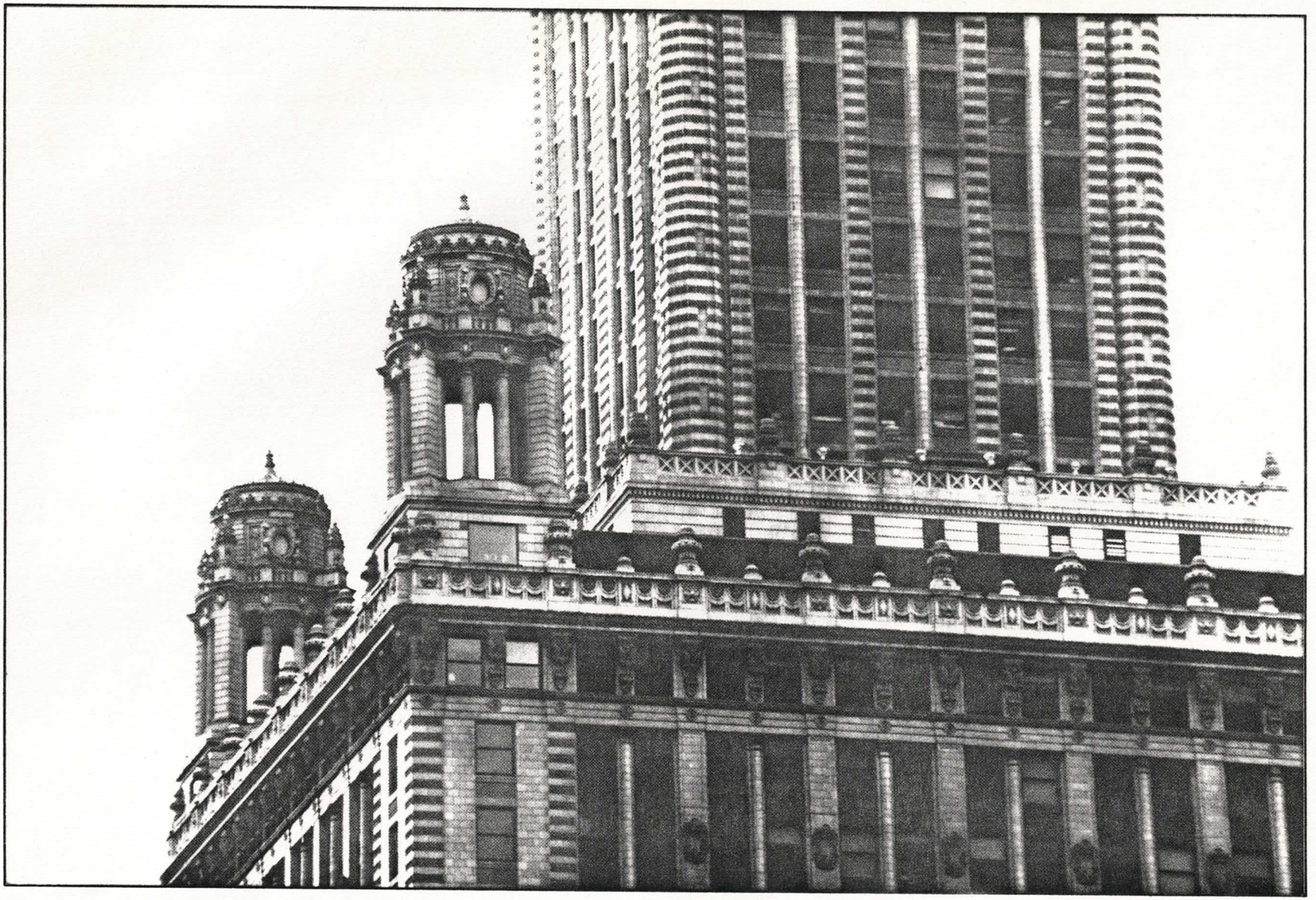
35 East Wacker Drive during the Depression

Although it had been intended from its conception to be a facility for the jewelry trade, beginning in 1928 the largest tenant in the Jeweler's Building was the Pure Oil Company. While this firm never held title to the structure, its dominant presence as the largest tenant led to the building being unofficially renamed the Pure Oil Building. The Pure Oil Company would retain its offices here for over thirty years.

35 East Wacker Drive was one of many office buildings built in Chicago during the 1920s, a decade second only to the 1980s in the number and scale of its new commercial structures. The combined effects of what turned out to be a glut of new office space in the Loop with the onset of the Great Depression drove many real estate partnerships out of business, including the Riverside Plaza Corporation, original owners of 35 East Wacker Drive.

For reasons that have not been recorded, Frederick P.Dinkelberg was not retained in any capacity by the original owners or by the court in the subsequent management plan. After the completion of 35 East Wacker Drive the number of his commissions and his personal fortunes declined, with the result that, when the stock market crash ruined him financially, he ended up destitute and living in a cheap apartment hotel. He died in February, 1935, on the day of his fiftieth wedding anniversary, and could only be buried with funds donated by friends, the funeral and plot paid for by the Chicago Chapter of the American Institute of Architects.

As associated architects on the project, the office of Thielbar & Fugard was named in the settlement, effectively making them the managers of the property, and they continued in that capacity through the 1930s. According to Roine Fugard, widow of John Fugard and one-time employee of the firm, the office of Thielbar & Fugard survived the Depression by taking on the management responsibilities for a number of buildings they had designed between 1925 and 1930. Another prominent building they designed and which came under their management at the time was the McGraw-Hill Building at 520 North Michigan Avenue. This made the office a "full-service" operation, centering all management, design, alteration, and contracting services in one entity, which gave them a degree of versatility that other managers lacked. Once design work



View of the upper stories of the building and of the set-back at the base of the tower. The pavilions at the corners originally concealed water towers used as a source for the sprinkler system. The only significant alteration to the building is visible here behind the parapet at the 24th floor; a steel and glass enclosed extension of the renovated spaces that formerly housed mechanical systems. *(Photograph by Timothy N. Wittman for the Commission on Chicago Landmarks)*

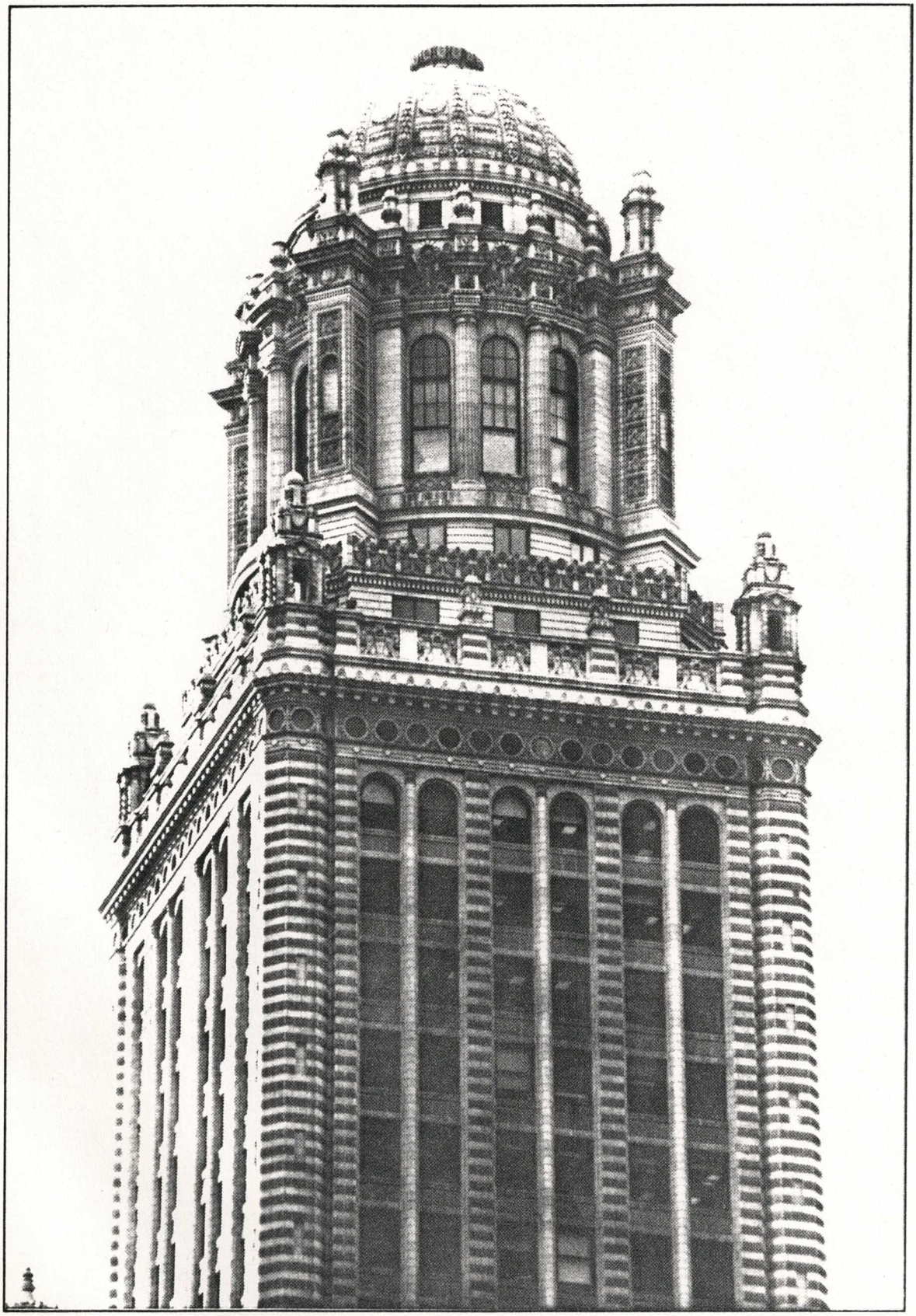
picked up again in the early 1940s, the firm went back to work full-time in architecture and spun-off its management functions.

In their successive capacities as associated architects and managers of the Jeweler's Building, Thielbar & Fugard oversaw all of the alterations to the structure from the time of its completion in 1927 through at least 1947. These included the structure's most significant alteration of that period, the elimination of the parking garage. The automated parking system originally installed in the 35 East Wacker Drive Building was a constant maintenance headache. It often broke down and, as a unique system, over time was increasingly difficult to repair due to the lack of available replacement parts. Although they were for a time determined to retain the garage as a desirable marketing tool, Thielbar & Fugard apparently gave up the idea when automobile designs changed. The proportions of the new cars of the late Thirties were longer and wider in their wheelbase than those of the early Twenties, which were tall and narrow. This shift in automotive style rendered the garage elevators of 35 East Wacker Drive obsolete; they were too narrow to accommodate the wider bodies of the new vehicles, with the result that the majority of the tenants could no longer make use of the garage. Faced with the choice of widening elevator shafts that extended over 200 feet in height, or leaving tens of thousands of square feet of unusable space on every floor from the second through the twenty-fourth, it was decided in 1940 to remove the system entirely. One redesigned elevator was retained for added passenger access and all of the spaces formerly used for automotive storage was converted into usable office space.

In addition to their ongoing work associated with the 35 East Wacker Drive Building, some of the other designs by Thielbar & Fugard, all in Chicago, included the Moody Memorial Church of 1925 and the Moody Bible Institute, built between 1931 and 1937; the Methodist Book Concern of 1926; the McGraw-Hill Building, built in 1927-28; the Trustees System Service Building at 201 North Wells Street, of 1929-30; and the Wesley Memorial Hospital of 1930 through 1941. Through the personal friendship John Fugard enjoyed with members of the Maytag family, the firm also executed a series of projects for the Maytag Appliance Company of Newton, Iowa, including office and manufacturing facilities, as well as that city's Maytag Park Bandshell of 1935. Influential in the area of public housing, Fugard was a founding member of the Metropolitan Housing Council and served as the first chairman of the newly founded Chicago Housing Authority in 1937-38, a post he held again in 1953-54. Among their important postwar designs was the restoration of Guy's Hospital, London, and hospitals in Flint, Michigan, Urbana, Illinois, and South Shore Hospital, Chicago. The firm continued after Thielbar's death in 1941, first as Fugard, Burt, Wilkinson & Orth, and into the 1970s under the direction of Fugard's son, John Jr., as Fugard, Orth & Associates. In 1982, a year after the death of John Reed Fugard, Jr., the company was bought by Donahue & Hetherington, an engineering firm based in Sheboygan, Michigan.

Recent History of the Jeweler's Building

The Pure Oil Company continued to use 35 East Wacker Drive as their headquarters until 1962, when they moved out and the building was bought by the North American Life Insurance Company, who became its largest tenant and whose name was applied to the structure during



Detail of the tower of the 35 East Wacker Drive Building. The decorative details, from the alternating bands of rustication on the shaft of the tower to the ornate articulation of its lantern and dome, were among the last *Beaux-Arts* inspired details used to decorate a major skyscraper in Chicago. *(Photograph by Timothy N. Wittman for the Commission on Chicago Landmarks)*

their tenure. In 1981 the building was again sold, this time to the Dorchester Corporation of Toronto, Ontario, and its name was again changed. Rather than use their name or that of a major tenant, however, the new owners chose to emphasize the prime Loop location of their property, calling it 35 East Wacker Drive.

The Dorchester Corporation launched a major renovation effort in 1988 by hiring the Toronto architectural firm of Kuwavara, Payne, McKenna & Blumberg to assess the needs of the structure and update its design. The architect in charge of the project, Cal Smith, determined that the effort to modernize the building could be accomplished while retaining the historic integrity of the structure in all of its particulars. Four areas were emphasized in the renovation: updating the public areas, including all of the corridors, lavatories, and elevators; replacing the existing heating, ventilation, and air conditioning systems; the installation of new windows throughout; and expanding the usable space of the 24th floor, on the roof of the main body of the building and at the base of the tower. Consistent with the stated intent of the restoration architect, all of these changes were made with a minimum impact on the original exterior design of the building. The 2,500 new sealed double-hung sash windows closely resemble the originals while providing increased energy efficiency, and the expansion of the 24th floor, which includes a 2-story steel-frame and glass addition, is effectively concealed from street view by the cornice and decorative baluster that crown the base of the building.

Conclusion

In its overall design, its details, and its materials, the 35 East Wacker Drive Building was a physical affirmation of the belief its original owners and architects had in the *Beaux Arts* aesthetic. Their faith in the commercial desirability of such a design and in the inspirational impact it was to have on the city at large reflected a sensibility that was rooted in the classical revival launched by the World's Columbian Exposition and perpetuated through the work of Daniel Burnham and others who advocated the cause of classically-inspired design.

In its function as a steel-frame, high-rise office building, however, and particularly in its incorporation of a fully automated indoor parking facility, 35 East Wacker Drive was seen by those responsible for its realization as a thoroughly modern and innovative structure dressed in a historic veneer that expressed themes considered to be ideal, appropriate, and inspirational. As an updated interpretation of the classical, it was marketed to a specific clientele who shared the conservative tastes of its builders and who sought to associate their businesses in the mind of the public with the height of elegance and style through architectural design.

Bibliography

Art Institute of Chicago. *Chicago Architects Design, A Century of Architectural Drawings from the Art Institute of Chicago*. New York: The Art Institute of Chicago and Rizzoli International Publications, Inc., 1982.

Chicago Daily News. February 11, 1935; July 13, 1945.

Chicago Tribune. May 31, 1925; February 12, 1935; November 16, 1941; August 19, 1968.

Condit, Carl W. *Chicago, 1910-1929*. Chicago: The University of Chicago Press, 1973.

Jeweler's Building of Chicago. Chicago: Riverside Plaza Corporation, 1925.

Journal of the Illinois Society of Architects, Vol. 19, Nos. 10-11, April-May 1935.

Randall, Frank A. *History of the Development of Building Construction in Chicago*. Urbana, Illinois: The University of Illinois Press, 1949.

Saliga, Pauline A., ed. *The Sky's The Limit, A Century of Chicago Skyscrapers*. New York: Rizzoli International Publications, Inc., 1990.

Other materials used in the preparation of this report are on file at the office of the Commission on Chicago Landmarks and are available to the public.

****

The author would like to express his thanks to Roine Fugard, widow of architect John Fugard, who generously consented to an interview and made personal papers available in support of this project. Additional thanks go to the Chicago Historical Society, and to its Associate Curator of Architecture Scott LaFrance, for their assistance with materials in the Society collections which were essential in documenting this building.

Staff for this Publication

Timothy N. Wittman, *research & writing*
Janice Curtis, *production*

Survey Staff - 1st Ward

Elizabeth S. Borden
John Lee
Raymond T. Tatum

The Commission on Chicago Landmarks was established in 1968 by city ordinance, and was given the responsibility of recommending to the City Council that specific landmarks be preserved and protected by law. The ordinance states that the Commission, whose nine members are appointed by the Mayor, can recommend any area, building, structure, work of art, or other object that has sufficient historical, community, or aesthetic value. Once the City Council acts on the Commission's recommendation and designates a Chicago Landmark, the ordinance provides for the preservation, protection, enhancement, rehabilitation, and perpetuation of that landmark. The Commission assists by carefully reviewing all applications for building permits pertaining to the designated Chicago Landmarks. This insures that any proposed alteration does not detract from the qualities that caused the landmark to be designated.

The Commission makes its recommendations to the City Council only after extensive study. This preliminary summary of information has been prepared by the Commission staff and was submitted to the Commission when it initiated consideration of the historical and architectural qualities of this potential landmark.

CITY OF CHICAGO

Richard M. Daley, Mayor

COMMISSION ON CHICAGO LANDMARKS

Peter C. B. Bynoe, Chairman
Thomas E. Gray, Secretary
John W. Baird
Kein L. Burton
Marian Despres
Albert M. Friedman
Joseph A. Gonzalez
Amy R. Hecker
Valerie B. Jarrett

William M. McLenahan, Director
Room 516
320 North Clark Street
Chicago, Illinois 60610
(312) 744-3200
(312) 744-2958 TDD